FACULTY OF MUSIC

UNIVERSITY OF TORONTO

Opera Division

presents

Opera Excerpts

MacMILLAN THEATRE

THURSDAY APRIL 24, 1986

8 PM

PROGRAMME

L'ORMINDO — Francesco Cavalli

Act I, Scene 3 (in English)

Erisbe — *Adrianne Pieczonka*
Mirinda — *Louise Van Winkle*
Ormindo — *Lenard Whiting*
Amide — *Mark Wilson*

Musical Director and Pianist - Michael Evans
Stage Director - Constance Fisher

WERTHER — Jules Massenet

Scene from Act III (in French)

Charlotte — *Gabrielle Prata*
Sophie — *Susan Sereda*
Werther — *Stephen McClare*

Musical Director - Michael Evans
Stage Director - Michael Albano
Pianists - Michael Evans, Stephen Ralls

DON PASQUALE — Gaetano Donizetti

ACT I, Scene 2 (in Italian)

Norina — *Karen Davis*
Malatesta — *Robert Ursan*
Norina's maid — *Adrianne Pieczouka*

Musical Director and Pianist - John Greer
Stage Director - Martin Chambers

ROMEO ET JULIETTE — Charles Gounod

ACT V, Scene 2 (in French)

Roméo — *Benoit Boutet*
Juliette — *Jane Leibel*

Musical Director - James Fraser-Craig
Stage Director - Constance Fisher
Pianist - Stephen Ralls

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INTERMISSION

BORIS GODOUNOV — Modest Moussorgsky

Act III, Scene 1 (in English)

Marina Mnishek — *Marcia Swanston*
Rangoni — *Regan Grant*
Dimitri — *Gary Rideout*
Ruzya, Servant to Marina — *Lisa Gaasenbeek*
Companions of Marina — *Adreana Braun, Anne Demougin, Elizabeth Forster*
Polish Noblemen — *Robert Ursan, Lenard Whiting*

Musical Director and Pianist - John Greer
Stage Director - Constance Fisher

THE BARTERED BRIDE — Bedřich Smetana

Act II, Scene 2 (in English)

Mařenka (Marie) — *Alison Pybus*
Vašek — *Kenneth Beal*

Musical Director and Pianist - Stephen Ralls
Stage Director - Martin Chambers

LA FILLE DU REGIMENT — Gaetano Donizetti

Scene from Act II (in French)

Marie — *Karen Davis*
Marquise de Birkenfeld - Lisa Gaasenbeek
Sergeant Sulpice — *Robert Milne*
Servants — *Louise Van Winkle, Lenard Whiting*

Musical Director - Michael Evans
Stage Director - Michael Albano
Pianists - Michael Evans, John Greer

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FORTHCOMING EXCERPTS

SUNDAY APRIL 27	AS APRIL 24 WITH ALTERNATE CASTS
FRIDAY MAY 2 & SATURDAY MAY 3	SCENES FROM THE LOVE FOR THREE ORANGES, LUCIA DI LAMMERMOOR, FAUST, CENDRILLON, THE SECRET OF SUSANNA (COMPLETE)

8 PM MACMILLAN THEATRE $3.00

PRODUCTION STAFF

Technical Director/Lighting Designer **Fred Perruzza**
Stage Manager **Jim Livingstone** *
Assistant to the Technical Director/Crew Chief **David MacDonell**

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Costume Co-ordinator **Diane McCann-Davis**
Costume Cutter **Victoria Dobson**
Make-up Supervisor **Jack Medhurst**
Assisted by **Leslie Whittaker, Jeanne Armstrong**
Leslie Dumbleton, Helen Gregor
Wig Mistress **Fina Khan**
Assisted by **Mary Jo Carter**

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Carpenter/Flyman **Michael Switzer**
Scenic Artist/Properties **Jim Peacock**

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Lighting Board Operator **Steven Boldovidtch**
Production Assistants **Dan Brown, John Rutledge**
Stage Crew **Brent Oakley, John Pedersen**
Terry Beutler, Kathy Layne, Jim Peacock

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* **By Permission of Canadian Actors' Equity Association**

ACKNOWLEDGEMENTS

Canadian Opera Company
National Ballet of Canada

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Ontario M5S 1A1. Telephone 978-3761.

Opera Division
Faculty of Music, University of Toronto

opera excerpts

MacMillan Theatre, Edward Johnson Building
April 24, 27, May 2, 3, 1986 8 p.m.

Cavalli — L'ORMINDO — (April 24, 27)

In the North African city of Fez, two young warriors, Ormindo and Amide, vie for the attention of the beautiful Queen Erisbe. Complaining to her maid and confidante, Mirinda, of her unhappy marriage to an aged and decrepit king, Erisbe declares that she has plenty of love to spare and is pleased to grant somewhat more than audience to the rival swains.

Massenet — WERTHER — (April 24, 27)

It is Christmas Eve and Charlotte rereads her love letters from the poet, Werther. Since entering into her loveless marriage with Albert, the letters are the only tangible remembrance she has of the young poet, letters reflective of their troubled love and prophetic of its doom. Charlotte can barely bring herself to read Werther's last letter which echoes his promise that she would see him again at Christmas.

[redacted] of the season. Charlotte reluctantly accepts, but moments after Sophie's departure, she is again drawn to the letters, and prays for strength. She is startled to see Werther standing [redacted] and will not permit him to speak of his sufferings. Seeing a book of Ossian's verses, he recites one about a longing for death. Charlotte's distress is proof to Werther that she still loves him. Her refusal to admit this completes Werther's misery and he resolves to kill himself.

Donizetti — DON PASQUALE — (April 24, 27)

Don Pasquale, a miserly old bachelor, wants to marry in order to punish his rebellious nephew, Ernesto, by providing himself with an heir and cutting the young man off from inheritance. Don Pasquale's friend, Malatesta, suggests as a bride his own sister - an apparent charmer but actually non-existent.

As the second scene opens, Norina is found reading a romance, laughing at the feminine wiles it describes. Suddenly depressed by a note of farewell from Ernesto, she is cheered by the arrival of Malatesta, who is actually plotting on the lover's behalf. He suggests that she impersonate his "sister", marry Pasquale in a mock ceremony, and drive him to such desperation that he will be at their mercy. Norina declares her willingness to play her role to the hilt.

Gounod — ROMEO ET JULIETTE — (April 24, 27)

Having gone to Goethe for Faust, Gounod's librettists, Barbier and Carré, turned to Shakespeare for Roméo et Juliette. The opera follows closely, even to a large amount of the text, the well-known tragedy.

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Roméo et Juliette (cont.)

In defiance of their parents, the young lovers have been secretly married by Friar Laurence who hopes that the union may lead to peace between the feuding families. Unfortunately, Roméo is caught in a street-battle between the two rival houses. He kills Tybalt, Juliette's kinsman and, in consequence, is banished from Verona. In his absence, and unaware of the marriage, Juliette's father attempts to force her into a union with Count Paris. To prevent this, the sympathetic Friar Laurence gives her a potion that will induce a death-like stupor; before she can be led to the altar, she collapses and is assumed to be lifeless.

Roméo, having heard in exile that his beloved is dead, returns to Verona and her tomb. In despair, he takes poison only to have Juliette awaken. The two hail their new life, but Roméo soon begins to falter from the effects of the fatal draught. He bids a tender farewell to the frantic Juliette, who grasps his dagger and stabs herself. Both die praying God for forgiveness.

Mussorgsky BORIS GODOUNOV (April 24, 27)

During the prologue to the opera, Boris Godounov has been crowned tsar, having murdered the child Dimitri, heir to the throne. Grigori, a power-mad and unscrupulous young monk, assumes the name of the murdered tsar and makes for Poland where he hopes to raise an army to march on Moscow and seize the throne for himself.

As Act III begins, the glamorous and haughty Polish princess, Marina Mnishek, is being entertained by a group of her attendants. She grows bored with their romantic songs and expresses interest in more heroic deeds. The plan of Dimitri has come to her attention and she fancies herself sharing the Russian throne.

Rangoni, a crafty and powerful Jesuit, supports Marina's ambition and sees in her an opportuni[redacted] whe[redacted] Ru[redacted]a ca[redacted]e c[redacted]rte[redacted] th[redacted]mar[redacted]tho[redacted]fai[redacted] To[redacted]is e[redacted], he[redacted] arranged a meeting between Marina and Dimitri. With innuendo and stinging insults she arouses the irresolute Pretender to commit himself to a strike against Russia; having gained her[redacted]pos[redacted]the [redacted]nce[redacted]an [redacted]rd to respond to his protestations of love.

Smetana THE BARTERED BRIDE (April 24, 27)

Mařenka (Marie) is unhappy because her parents, in accordance with local custom, have arranged a marriage for her while she is in love with Jenik. At the village inn, Marie does not identify herself to Vašek, the prospective bridegroom, and leads him to believe that there is already a charming girl waiting for his attention.

Donizetti LA FILLE DU REGIMENT (April 24, 27)

La Fille du Régiment (The Daughter of the Regiment) was composed for the Opéra-Comique of Paris in 1840. In vogue with the style of the Opéra-Comique productions, the opera interpolated spoken dialogue rather than sung recitative between set musical pieces.

The story concerns Marie, "an orphan", found on the battlefield by a regiment of soldiers and raised as a canteen girl and mascot under the watchful eye of the regiment's sergeant, Sulpice. Complications occur in her life when she first falls in love with Tonio, a young Tyrolean who saved her life and is then whisked away at the conclusion of Act I by the Marquise of Birkenfield who is her new-found aunt.

In the scene from Act II, the Marquise attempts to make a lady out of Marie. She congratulates herself on having arranged a successful marriage contract for Marie to the Duke of Krakentorp. When Marie appears, now transformed into a lady, the Marquise undertakes to teach her an art song as part of her "finishing".

The music lesson turns into a disaster. Marie is unable to keep from singing military refrains in the midst of the song and prodded by Sulpice, she throws a musical tantrum.